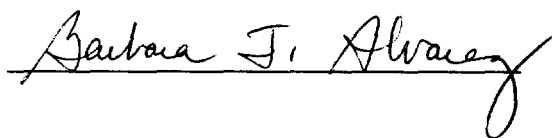


USING CHILDREN'S LITERATURE TO TEACH MUSIC

An Honors Thesis (HONRS 499)

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ABSTRACT

The integration of disciplines in the school is not a new idea. Music is often brought into other classrooms. The same possibility exists in the music classroom. Integrating literature and music can help to strengthen musical concepts that are apparent in literature. Literature can broaden the students horizons and provide another technique for teaching. By bringing literature into the music classroom the teachers are able to accomplish their goal of teaching every child.

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INTRODUCTION

Every student is a unique learner. Students come with all different levels of intelligence and interest areas. In order to teach all students about the wonderful world of music something is needed to catch their attention. Some of the other school disciplines have started integrating music into their classrooms to help them learn. This is very exciting for the music teacher, because the students see that music has relevance to their everyday lives.

The integration of disciplines in the school is not a new idea. Music is often brought into classrooms as an extra incentive, or as a “hook” to interest students. The same possibilities exist in the music classroom by integrating literature with music. Another benefit is the use of literature to teach concepts of music. Musical concepts are apparent in literature, therefore literature can be used to teach many music.

In finding a way to integrate in the music classroom, the teacher can provide a “hook” for the students. Students must read in every class and have hopefully learned to like reading. If they do not like reading, they are at

least familiar with the activity and the use of the activity. Many students are not familiar with music and do not understand how it relates to other disciplines. By finding a connection between literature and music, students will be able to form better connections between all disciplines.

INTEGRATION OF CURRICULUM

Education of every student is the sole purpose of the public school system. To achieve this goal teachers need to use every available resource to enable them to teach every student. Students have different strengths and weaknesses and sometimes, learn in different ways. In order to reach all the students in a classroom, teachers need to use as many different teaching techniques as possible. By using different teaching styles the teacher may be able to reach the student in the corner who does not understand when one technique is used; but understands perfectly when the rest of the class is lost. By integrating different subjects of the curriculum the teacher may gain interest or insight from a student who normally does not respond in class.

By integrating the different modalities of learning (aural, visual, tactile, and kinesthetic) the teacher can appeal to the different modes of learning (Collet 42). Another way of integrating learning would be the combination of curricular areas. By using information from different disciplines, a student

who has a stronger reasoning in the other subject, may be able to comprehend and cognate the unfamiliar or difficult information.

Philip H. Phenix has identified six fundamental patterns in the modes of cognition. These six areas are: 1) symbolics - languages and language like systems, 2) empirics - sciences dealing in empirical truths, 3) aesthetics - primarily the arts, 4) synoptics - direct awareness or personal and rational knowledge, 5) ethics - moral meaning expressing obligation, and 6) synoptics - comprehensive, integrative meanings as in history, religion, and philosophy (Reimer 77). These modes of cognition can be developed to different degrees in each person. Teachers can help to develop these cognition patterns in students by integrating all of the areas of the curriculum.

Howard Gardner identified seven basic intelligences. Intelligence, defined by Gardner, is a distinguishable ability to solve and create different kinds of problems. The seven intelligence areas that he identified are: linguistic, musical, logical - mathematical, spatial, bodily - kinesthetic, intra-personal, and inter-personal. Gardner theorized that every person has some capabilities in each intelligence; but that each person has a dominant intelligence. Each intelligence is a way of knowing and learning. Consequently, each person “knows” or learns in a different combination of

subject materials (National Commission 19). For some students the curricular subjects that are not included in their particular intelligence realm will be frustrating. Teachers can help students to learn outside of their realm by reinforcing ideas or taking another aspect of a particular subject and exploring the realms of intelligence. By using what we as teachers have learned about intelligence, we can help students learn to the extent of their capabilities by tapping into their particular strengths and helping to reinforce those strengths in their weaker subjects.

In the real world, as opposed to the academic world, curricular areas are naturally integrated. When life is experienced, it is because of the combination of the world around us that helps us to understand the world. Somewhere a person must learn how to make connections between similar concepts, and not so similar concepts, so that they can learn new things and add them to the wealth of knowledge that already exists. In the school setting teachers can help the students make the connections between the curricular areas by using parts of other subjects or by helping to create schematas that introduce ideas from other curricular programs.

Stuart Manins, a professor in New Zealand, states that, “Children in the early-childhood years do not think and work in a compartmentalized way.

For them experience is interconnected. The artificial barriers erected by educators in interests of uniformity and programming must be strange constraints to children whose senses are linked when decoding experience and expressing individuality (37).” Teachers should build on the knowledge and cognition skills of the young. If young children do not think in separate curricular compartments, then we should not teach as if our subject matter is a separate compartment of school. By integrating the curriculum teachers will be better able to reach every student. We teach children about the world around them so they may enrich their lives and continuing learning. By integrating the curriculum the students will be better able to comprehend the world around them and be able to assimilate new knowledge.

WHY LITERATURE AND MUSIC

There are a number of connections between music and literature. Two of Gardner's Intelligence areas are the musical and the linguistic. By integrating these two fields in the music classroom, teachers will be helping students to find the connections in the "real world". It will also expand the different techniques that are available to teachers to reach students. Integrating curricular areas also helps to form more schematas that can help students learn.

In the music classroom literature can complement the music lesson by encouraging creativity, reinforcing music skills and knowledge, enhancing listening, and helping with the multicultural view of music and literature. It also opens up new worlds of knowledge and possibilities for connective learning (Fallin 24). There is a link between music and language since both rely on the perception, reception and production of sound and patterns.

A strong argument for music as a curricular area is the need for students to learn aesthetics. Bennet Reimer states that, "Language becomes a

powerful tool for increasing aesthetic sensitivity (117).” Language is how students are taught to communicate and to express their feelings. The use of language to express emotions is sometimes very difficult if the student has only had interaction with this concept by using music. Expressing themselves musically is very important, but the student needs to know what they are expressing. If language and literature are routinely used in the music class then students may be able to find the right words, or the right story and characters, to express what and how they are feeling. Such a connection may lead to a greater aesthetic perception. An English professor, Charles Suhor, claims that most people receive their peak aesthetic experiences from literary works and from the connection of literature and the other arts (21). If this is true then we as music teachers need to take advantage of the help offered to us from literature.

The philosopher, Jean Jacques Rousseau, developed a theory in his Essay on the Origin of Language that music and speech share common origins. He believed that the gestures and sounds expressing man’s passion, grief, joy, fear, and triumph were inflections and accents of communication. Based on this philosophy, composers followed his example and produced

works of art called melodramas. The art of a melodrama is found in the union of the spoken word and music (Kipling).

In the referentialist view of art, the essential element of anything which can be called a language is also present in music. Language and music are precise in capturing and displaying the dynamics of feelings (Reimer 41). Bennett Reimer does not advocate the referentialist view of music education , but he does state that, “The arts that use language as a primary medium - poetry, fiction, and theater - also go beyond language in the ordinary sense, so they, too, are examples of how art functions rather than how language functions (43).” In Reimer’s philosophy language is too dependent on the need for symbols and logical order, while the cognition of music is not dependent on the symbols or the logical order. Music can be felt without being understood (43). Reimer suggests that language as a medium can still be used for its aesthetic value. Language is a powerful tool for increasing aesthetic sensitivity because, “language is the indispensable mode of conceptualization (Reimer 117).” Literature can help students learn music.

In a lecture at Harvard University Leonard Bernstein described music as “heightened speech” (15), meaning that he felt music enhanced the everyday statements people made to each other. Music was another way to

get the point across, but it also was more effective. Paul Fleischman, children's author, said in his Newberry acceptance speech that, "Writing prose has much in common with writing music. Every chapter, every paragraph, every sentence, I discovered, has an arc to it, like a musical phrase. Every word has both a meaning and a music (442)." Donna Levene states in her book that, "When words can no longer express the message or emotion, pitched sound takes over. Music is everywhere - not only in the concert halls and compact disc players, but in the sounds of the night, the rhythm of a train, and the singsong chants of children. It permeates our lives, but it is often unnoticed (vii)."

Music and literature hold an important role in school curricula, and in society. The combination of the two in the classroom will help students.

USING STATE GUIDELINES

For every subject matter that is taught in schools, state guidelines are issued to help define what is to be taught. These guidelines can help the regular classroom teacher and the music teacher realize what is expected of the students in every area of curriculum.

By using the Indiana curriculum, I was able to find many situations in which the combination of music and literature can attain the objective set forth by the state. Some of these objectives of skills are listed under the Skills for the Fine Arts. Others are found in the English \ Language Arts Proficiency Statements. Another helpful curriculum guide to choosing literature for the music classroom was the Social Studies Curriculum. By ascertaining what was being taught in Social Studies, music teachers could find literature that connects social studies lessons with the current music lesson.

These curriculum guides will give the music teacher more ideas on why it is necessary to use literature and what the connection can accomplish. It

even appears that the State recognizes the connection between the arts and literature.

The following excerpts are from the essential skills for Indiana. These guidelines can be fulfilled by the combination of literature and music in the classroom.

Skills for the Fine Arts k-12 p5-7

1. The music program should reflect an instructional balance of the following components of music education:
 - understanding music's historical context
 - understanding the importance of making personal judgments about music
 - aesthetics
2. Music programs should prepare students to:
 - recognize that music is reflective of various cultural and historical periods
3. Music can have a specific purpose.
 - Literary Function
 - Listen to a ballad and recognize the story being told
 - Listen to a descriptive tune and discuss the significant information
 - Listen to and identify the theme of a character from program music
 - Listen to and become aware of the illustrative music from movies and cartoons
4. Music contributes to the heritage of a culture
 - Demonstrate and awareness of various ways music is encountered in everyday life
5. Music, history and culture are interdependent
 - recognize, through discussion, that music shares common characteristics with other arts

- apply historical and cultural knowledge when listening to or performing music
 - sing, listen to, and discuss music related to American history
6. Recognize that music is interdisciplinary and multicultural
- accurately explain the cultural and historical backgrounds of selected works

English \ Language Arts Proficiency Statements p19-38

1. By the time students reach a given transition point, they should have had learning experiences in English \ language areas in all curricular areas to enable to be proficient in the following skills:
 - exhibit a positive attitude toward language and learning
 - select and apply effective strategies for reading
 - comprehend developmentally appropriate materials
 - select and use developmentally appropriate strategies for writing
 - write for different purposes and audiences producing a variety of forms
 - use prior knowledge and content area information to make critical judgments
 - communicate orally with people of all ages
 - recognize the interrelatedness of language, literature, and culture
2. Recognize the interrelatedness of Language, Literature, and culture by:
 - k-2 - becoming aware of alternate communication modes - dance, art, signs, music
 - 3-5 - understanding the elements of story structure - theme characters, setting and plot - understanding the structure of expository text - comparing literature and arts of different cultures
 - 6-8 - discussing relationships between form and content
 - 9-12 - explaining how history and culture are reflected in works of a given period

Content of Social Studies Curriculum p12

- Grade 1: investigation of self, family, home, school, and neighborhood, the ways people live and work together around the world
- Grade 2: school neighborhoods and neighborhoods in other countries, how local communities help to meet people's needs
- Grade 3: development of the local community, other communities in states and regions in other parts of the world, how people in communities adapt to the environment, develop and use technology and human and natural resources
- Grade 4: Indiana and its relationships to national, regional, and world communities, focusing on the influence of the past, the distribution of human and natural resources and the influence of geography and economics on development
- Grade 5: The United States, focusing on the influence of geography, history, physical, and cultural environments on growth and development.
- Grade 6: Comparative study of the regions and nations of the Western Worlds including geographical, historical, economic, political, and cultural relationships
- Grade 7: Comparative study of regions and nations of the Eastern Worlds
- Grade 8: United States History

HOW LITERATURE CAN BE USED IN THE MUSIC CLASSROOM

There are several ways to use literature in the music classroom. Literature can be used as an introduction to a piece of music or it can be used as a model for a sound composition. Literature can be used to provide the “hook” into a genre of music or a time period. Just as different styles of music provoke different feelings from people, literature can describe a wide variety of emotion. Describing the culture which music has come from is important to understanding the music. Literature can provide insight into the culture and the history involved in music. Literature can be the basis for a lesson, an introduction to a lesson, or it can complement the lesson and provide further understanding of the music.

Some ways of using literature to introduce a lesson are very obvious, others are not so obvious. There are many illustrators that have taken popular folk songs and classical songs and have combined the words with pictures of the music. A good example of this would be PETER AND THE WOLF retold by Michele Lemieux. Reading the Star Spangled Banner, The Dawn's

Early Light, or America The Beautiful, can give students a clearer understanding of the words and can make the singing or listening of these patriotic tunes more meaningful. Another way to introduce a unit or a song from a different culture is to read a book that covers the new music. In the book From Sea To Shining Sea compiled by Amy L. Cohn, there are a wide range of folk songs that are accompanied with stories that explain historical or social movements. These stories help to explain the background of the folk songs so the students understand the contribution of music to society and to the culture of a time period.

Karjala has stated that “From colonial times to the twentieth century, Americans have used music and song to express feelings and ideas about all aspects of their lives (p33)”. In the old country, minstrels would carry the news of the day around the countryside by singing. Even the Greek plays included a chorus part. History, literature and music are interwoven into the culture of who we are today. In order to understand music of a different time period, students need to read and hear about the society and culture of that time period.

A book can be the basis for a variety of music lessons. There are many children’s books that are written about, or include prominent composers.

Some of these books are: Mozart Tonight, Beethoven Lived Upstairs, Tchaikovsky Discovers America, and Bonjour, Mr. Satie. These books not only talk about the composer, but they also include many musical concepts. In Beethoven Lives Upstairs, the Ninth Symphony is being worked on by the composer. Other concepts that could be talked about are the piano and vibrations, sopranos, Ode To Joy (which is also a poem), and conducting. Tchaikovsky Discovers America helps to connect what was happening in America and in Russia during the composer's lifetime, which helps students understand and place Tchaikovsky in history. A prominent concept in this book is story telling and the ballet. Another concept that is expressed very well is the power and emotion of music.

The book The Jolly Postman, is written as a series of letters delivered by the postman to famous characters which results in a rondo form. This book could be used to teach rondo form by separating the different parts and labeling the parts of the book. Then the students could create sound compositions with classroom instruments or environmental instruments, and perform their own rondo based on the book. There are many other books that can be used in a similar way, but with different concepts. Other books, such as Polar Bear, Polar Bear, What Do You Hear? could be used to create sound

compositions as the book is read. The students could start with body percussion and then transfer the sounds to classroom instruments. This learning process leads to the selection of the proper instrument and the proper sound for a particular event. After the instruments are practiced and the work of art is created, the story can be retold by the students with their instruments. The students will feel as if they own the story, and it will bring new meaning to the literature.

After students have created their own compositions to fit literature they will be much more interested in program music. It is enlightening to the students to see that composers have done the same thing, on a different level, as the students were able to accomplish. Program music such as The Moldau and a Night On Bald Mountain are very effective. Other works such as Pictures At An Exhibition and The Sorcerer's Apprentice will also be appreciated. The story lines to these works are easily imagined and have been portrayed in different media.

Other concepts that are easily taught through literature are the different instruments. There are many books that talk about and describe different instruments. Instruments found in books range from classical, orchestral instruments to folk and ancient instruments. The book The Old Musician by

Rita and Marit Tornqvist describes a wide variety of instruments and their sounds. It also talks about aesthetics in art and the necessity for the personal enjoyment of music and the enjoyment of playing music. It expresses the reason for playing music as the enjoyment of being able to hear something beautiful and the satisfaction the musician feels from playing something beautiful. Not only does this book teach about instruments, but it helps to create a sense for aesthetics.

Miss Mary Mack: And Other Children's Street Rhymes is a wonderfully compiled book of all kinds of street rhymes. These can be used to teach different rhythms and intervals. Most of these rhythms and melodic intervals are common to the children from their play tunes. Some of these are also clapping rhymes which could lead to a discussion of ostinatos and syllabic stresses. The students could invent their own clapping patterns to rhymes. To define the beat students could pass a ball around a circle to the beat to assure that everyone has the beat. Eventually the students could use whatever form of notation that they are comfortable with, to notate the rhyme's rhythm and the rhythms of their ostinatos.

Sometimes the story or poem on which a piece of music was based may not be as popular as the music. In these cases it would be easier to work

backwards by studying the music and then the literature. An example of this would be the musical Cats. By studying the literature the students will be able to understand the music with a better appreciation. This leads to an insight into why the composer choose the subject matter and how it relates to the music.

In Appendixes A through D there are lists of suggested books. Many of these books can be found in the local library or book store. By exploring these and other books, many of the above mentioned ideas can be adapted or applied to other literature. By using imagination students can have a cross curriculum experience and gain insight into the world of music and how it relates to the rest of the world.

USING POETRY IN THE MUSIC CLASSROOM

In the upper elementary grades, literature that can be covered in one class period may be difficult to find. Most of the literature that fits into one class period is for lower elementary. A solution to this problem is to use poetry. Many of the same concepts can be covered with poetry and new possibilities can be explored.

One concept that may be easier to teach with poetry than with literature is choral speaking. Any poem could be used. Musical concepts, such as dynamics, high and low, tempo, tone color, register, form, enunciation, and syllabic stress, can be covered in this unit. Students can use music notation to remind them of how they like a certain line or phrase to be recited. Students can experiment with different techniques and critique each other on the results.

Another prominent characteristic of poetry is the use of onomatopoeias to express sounds. The students could listen to sound effects and describe them or incorporate the descriptions into their own poetry. By analyzing the

different sounds, the students are learning how to listen and how to describe what they have heard.

Many pieces of vocal literature are based on poetry. By analyzing the poem before learning the piece of music, students will gain a greater understanding of the poetry. The opposite will also be true with some students. By learning the music literature first and then seeing the poem, they may appreciate the poem and understand its emotions.

There are many students who shy away from music because it is unfamiliar. If these students can have some concrete evidence that music connects to the “real” world, then maybe they will be able to see into a window of the music world.

CONCLUSION

Literature and music have a wide variety of common ground. Over the years many composers have used familiar and unfamiliar literature as a basis for a composition. Why not let students use literature as a way to learn music? Both music and literature are curriculum areas that enable children to understand the world around them in varying ways. By connecting these two areas, students may be able to grasp a concept that previously alluded them.

With the large availability of good literature, these lessons can be applied with little or no cost. They are also easy to accomplish. The best part of all is the result of student's learning about and becoming interested in music.

By bringing literature into the music classroom the teachers are able to accomplish their goal of teaching every child. Every child deserves a rich and full life. This is enhanced by a complete education.

APPENDIX A

List of Books

Title	Author	Publication
All Join In	Blake, Quentin	Boston: Little, Brown, 1990
America the Beautiful	Bates, Katharine Lee	New York: Atheneum, 1991
At the Crossroads	Isadora, Rachel	New York: Greenwillow Books, 1979
Brown Bear, Brown Bear, What Do You See?	Martin, Bill, Jr.	New York: Henry Holt and Co., 1983
By the Dawn's Early Light	Froll, Steven	New York: Scholastic, Inc., 1994
Chicka Chicka Boom Boom	Martin Jr., Bill, and John Archamback	New York: Simon and Schuster, 1989
City Sounds	Emberley, Rebecca	Boston: Little, Brown, 1989
Cowboy Dreams	Khalsa, Dayal Kaur	New York: Clarkson N. Potter, 1990
Coyote Cry	Baylor, Byrd	New York: Lothrop, Lee & Shepherd Co, 1972
Crash! Bang! Boom!	Spier, Peter	New York: Doubleday & Co., 1990
Crocodile Beat	Jorgensen, Gail	New York: Bradbury Press, 1989
Emmet Otter's Jug-Band Christmas	Huban, Russell	New York: Parent's Magazine Press, 1971
Georgia Music	Griffith, Helen V.	New York: Mulberry Books, 1990
Good Times on Grandfather Mountain	Martin, Jacqueline Briggs	New York: Orchard Books, 1992
Hawk, I'm Your Brother	Baylor, Byrd	New York: Charles Scribner's Sons, 1976
Hiawatha	Longfellow, Henry Wadsworth	New York: Scholastic, Inc., 1992
Home Place	Dragonwagon, Crescent	New York: Macmillan, 1990
I Dance in My Red Pajamas	Hurd, Edith Thacher	New York: Harper and Row, 1982
I'm in Charge of Celebrations	Baylor, Byrd	New York: Charles Scribner's Sons, 1986
Jungle Sounds	Emberley, Rebecca	Boston: Little, Brown, 1989
Mirandy and Brother Wind	McKissack, Patricia	New York: Alfred A Knopf, 1988
Mother Goose	Dorne, Maxwell	New York: Random House, 1949
New Shoes for Silvia	Hurwitz, Johanna	New York: Morrow Junior Books, 1993
Nicholas Cricket	Maxner, Joyce	New York: Harper Collins, 1989
Noah's Ark	Spier, Peter	Garden City, N.Y.: Doubleday & Co., 1972
Polar Bear, Polar Bear, What Do You Hear?	Martin, Bill, Jr.	New York: Henry Holt and Co., 1991
Possum Come A-knockin'	Van Laan, Nancy	New York: Alfred A. Knopf, 1990
Rosie and the Rustlers	Gerrard, Roy	New York: Farrar, Straus & Giroux, 1989
Sing, Pierrot, Sing	dePaole, Tomie	London: Methuen, 1983
Street Rhymes around the World	Speir, Peter	Honesdale, PA: Boyds Mills Press, 1992

The Ballad of America: The History of the United States in Song and Story	Scott, John Anthony	Carbondale, Ill: Southern Ill University Press, 1972
The Completed Hickory Dickory Dock	Aylesworth, Jim	New York: Atheneum, 1990
The Jolly Postman	Ahlberg, Janet and Allen	Great Britain: William Heinemann, 1986
The Legend of the Indian Paintbrush	De Paola, Tomie	New York: Aladdin Books, 1988
The Listening Walk	Showers, Paul	New York: Harper Collins, 1991
The Noisy Counting Book	Schade, Susan, and Jon Buller	New York: Random House, 1987
The Talking Eggs	San Souci, Robert D.	New York: Dail Books, 1989
The Way to Start a Day	Baylor, Byrd	New York: Charles Scribner's Sons, 1977
Train Song	Siebert, Diane	New York: Thomas Y Crowell, 1990
Turtle Knows Your Name	Bryan, Ashley	New York: Artheneum, 1989
Ty's One-Man Band	Walter, Mildred Pitts	New York: Scholastic, 1980
Uncle Nacho's Hat	Adapted - Harriet Rohmer	Emeryville, CA: Children's Book Press, 1989
Where the Wild Things Are	Sandak, Maurice	New York: Harper Trophy, 1984
Yonder	Johnston, Tony	New York: Scholastic, Inc., 1988
Your Own Best Secret Place	Baylor, Byrd and Peter Parnall	New York: Charles Scribner's Sons, 1979

APPENDIX B

Books That are Related to Music Topics

Title	Author	Publication
A Folk Gathering: 15 Play Along Songs	Olson, Lynn Freeman	New York: Carl Fischer, 1982
All Night, All Day: A Child's First Book of African-American Spirituals	Bryan, Ashley	New York: Artheneum, 1991
America, I Hear You: A Story About George Gershwin	National Gallery of Art	New York: Hal Leonard, 1991
An Illustrated Treasury of Songs	Nichol, Barbara	New York: Orchard Books, 1993
Beethoven Lives Upstairs	Isadora, Rachel	New York: Greenwillow Books, 1979
Ben's Trumpet	Brett, Jan	New York: Scholastic Inc., 1991
Berlioz The Bear	Ancona, George and Lori Lohstoeter	New York: Macmillan/McGraw-Hill, 1993
Bonjour, Mr. Satie	Boni, Margaret Bradford	New York: Simon and Schuster, 1947
Down By the Bay	Compiled - Amy L. Cohn	New York: Scholastic Inc., 1993
Fireside Book of Folk Songs	Alibi	New York: Macmillan, 1974
From Sea To Shining Sea: A Treasury of American Folklore and Folk Song	Burningham, John	New York: Viking Press, 1985
Go Tell Aunt Rhody	Hentoff, Nat	New York: Coward, McCann and Geoghegan, 1968
Grandma's Band	Johnson, James Weldon, and J. Roamond Johnson	New York: Hawthorn Books, 1970
Grandpa's Song	Downing, Julie	New York: Macmillan Publishing Company, 1994
Jangle Twang	Brighton, Catherine	New York: Doubleday, 1990
Journey Into Jazz	Chappell, Warren	New York: Schocken Books, 1981
Lift Every Voice and Sing: Words and Music	Ill. Michelle Lemieux	New York: Morrow Junior Books, 1991
Mozart Tonight	Fleischman, Paul	New York: Harper and Row, 1988
Mozart: Scenes from the Childhood of the Great Composer	Compiled- Jerry Silverman	New York: Chelsea House Publishers, 1994
Music, Music For Everyone	Ackerman, Karen	New York: Afred A. Knopf, 1988
Musical Max	Isadora, Rachel	New York: G.P. Putnam's Sons, 1991
Peter and the Wolf	Holl, Adalaide	Xerox Education Publications, 1961
Peter and the Wolf	Kalman, Esther	New York: Orchard Books, 1994
Ragtime Tumpie	Carlinsky, Dan and Ed Goodgold	New York: Dell Trade Paperbacks, 1991
Rondo In C	Winn, Marie	New York: Simon and Schuster, 1966
Slave Songs	Sutcliff, Rosemary	Cambridge, MA: Candlewick Press,

		1993
Song and Dance Man	Meyrick, Kathryn	Singapore: Child's Play Ltd, 1993
Swanlake	Retold - Melissa Hayden	Kansas City, Mo: Andrews and McMeel, 1992
Sylvester: The Mouse with the Musical Ear	Spier, Peter	New York: Workman Publishing, 1993
Tchaikovsky Discovers America	Tornqvist, Rita and Martin	New York: R&S Books, 1994
The Armchair Conductor	Rubin, Mark and Alan Daniel	Buffalo, NY: Firefly Books, 1992
The Boy Who Loved Music	Spier, Peter	New York: Doubleday & Co., 1973
The Fireside Book Of Children's Songs	Zelenski, Paul	New York: Dutton Child Books, 1990
The Minstrel and the Dragon Pup	Langstaff, John	New York: Macmillan, 1987
The Musical Life of Gustav Mole	Hausherr, Rosmarie	New York: Scholastic Inc., 1992
The Nutcracker Ballet	Lasker, David	New York: Viking Press, 1979
The Nutcracker Story Book Set and Advent Calendar	Williams, Vera B.	New York: Greenwillow Books, 1984
The Old Musician	Kraus, Robert	New York: Simon and Schuster, 1990
The Orchestra	Schroeder, Alan	Boston: Little Brown, 1989
The Star-Spangled Banner	Mitchell, Barbara	Minneapolis: Carolrhoda Books, 1987
The Wheels on the Bus	dePaola, Tomie	New York: G. P. Putnam's Sons, 1991
What a Morning! The Christmas Story in Black Spirituals	Bowles, Brad	Owings Mills, MD: Stemmer House, 1982
What Instrument Is This?	Johnston, Tony	New York: Dial Books for Young Readers, 1991

APPENDIX C

Songs, Poems, and Books That are Related to Works of Music or Works of Literature

Title	Author/Composer	Publication
A Stopwatch and an Ordinance Map	Barber, Samuel - Spender, Stephen	
Alice in Wonderland	Carrol, Lewis	
All The Pretty Horses	Jeffers, Susan	New York: Macmillan. 1974.
Auld Lang Syne	Burns, Robert	
Fiddle -I- Fee: A Farmyard Song for the Very Young	Sweet, Melissa	Boston: Little, Brown. 1992.
Follow the Drinking Gourd	Winter, Jennifer	New York: Alfred A. Knopf. 1988
Mamma Don't Allow	Hurd, Thacher	New York: Harper and Row. 1984
Mary Wore Her Red Dress, and Henry Wore His Green Sneakers	Peek, Merle	New York: Clarion Books. 1985
Oh, A-Hunting We will Go	Langstaff, John	New York: Aladdin Books. 1991
Roll Over: A Counting Song	Peek, Merle	New York: Houghton Mifflin. 1981
Skip To My Lou	Westcott, Nadine Bernard	Boston: Little, Brown. 1989
Songs of Travel	Williams, Ralph Vaughan - Stevenson, Robert Lois	
Ten Bears in My Bed: A Goodnight Countdown	Mack, Stan	New York: Pantheon Books. 1974
The American Songbag	Seeger, Ruth Crawford - Sandburg, Carl	
The Children's Hour	Ives, Charles - Longfellow Henry Wadsworth	
The Erie Canal	Spier, Peter	Garden City, NY: Doubleday. 1970
The Music Makers	Elgar, Sir Edward - O'Shaughnessy, Arthur	
There's a Hole in the Bucket	Wescott, Nadine Bernard	New York: Harper and Row. 1990
Thirteen Dickinson Songs	Perle, George	
Twelve Poems Of Emily Dickinson	Copland, Aaron	
When Daisies Pied	Shakespeare, William	

APPENDIX D

List of Poems or Poetry Books

Title	Author	Publication
Acquainted With The Night	Frost, Robert	
Always Wondering: Some Favorite Poems of Aileen Fisher	Fisher, Aileen	New York: Harper Collins, 1991
Anna Banana 101 Jump-Rope Rhythms	Cole, Joanna	New York: Beech Tree Paperback Book, 1989
Annabel Lee	Poe, Edgar Allen	
anyone lived in a pretty how town	e.e. cummings	
Cats	Eliot, T.S.	
Far and Few: Rhymes of the Never was and Always Is	McCord, David	Boston: Little, Brown, 1952
Half a Moon and One Whole Star	Dragonwagon, Crescent	New York: Macmillan, 1986
I Am Phoenix	Fleischman, Paul	New York: Harper and Row, 1985
Joyful Noise: Poems for Two Voices	Fleischman, Paul	New York: Harper and Row, 1988
Miss Mary Mack And Other Children's Street Rhymes	Cole Joanna, Stephanie Calmenson	New York: Beech Tree Paperback Book, 1990
Nathaniel Talking	Greenfield, Eloise	New York: Black Butterfly Children's Books, 1988
Piano and Drums	Okara, Gabriel	
Poem- Making: Ways to Begin Writing Poetry	Livingston, Mary Cohn	New York: Harper Collins, 1991
Rose, Where Did You Get That Red: Teaching Great Poetry To Children	Jabar, Cynthia	Boston: Little, Brown, 1992
Shimmy Shake Earthquake: Don't Forget to Dance People	William, William Carlos	
The Dance	Compiled - Louise Bogan and William Jay Smith	Chicago: Henry Regency Company, 1965
The Golden Journey: Poems for Young People	Eliot, T. S.	
The Love Song of J. Alfred Prufrock	Pomerantz, Charlotte	New York: Mulberry Books, 1980
The Tamarind Puppy and Other Poems	Hughes, Langston	
The Weary Blues	Larrick, Nancy	New York: Philomel Books, 1983
When the Dark Comes Dancing: A Bedtime Poetry Book	Koch, Kenneth	New York: Vintage Books, 1990

APPENDIX E

List of Program Music

Title	Composer
1812, Festival overture	Tchaikovsky, Peter Ilyich
A Night on Bald Mountain	Mussorgsky, Modest
Alpine Symphony	Strauss, Richard
Also Sprach Zarathustra	Strauss, Richard
An American in Paris	Gershwin, George
Appalachian Spring	Copland, Aaron
Calm Sea and Prosperous Voyage	Mendelssohn, Felix
Carnival of the Animals	Saint-Saens, Camille
Children's Corner	Debussy, Claude
Cinderella	Prokofiev, Sergei
Danse Macabre	Saint-Saens, Camille
Death and Transfiguration	Strauss, Richard
Don Juan	Strauss, Richard
Don Quixote	Strauss, Richard
Ein Heldenleben	Strauss, Richard
Etude in C m	Chopin, Frederic
Four Seasons Op. 8	Vivaldi, Antonio
Grand Canyon Suite	Grofe, Ferde
Hansel and Gretel	Humperdinck, Englebert
Hary Janos Suite	Kodaly, Zoltan
Les Preludes	Liszt, Franz
Midsummer Night's Dream	Mendelssohn, Felix
Mother Goose Suite	Ravel, Maurice
Peer Gynt Suite	Greig, Edvard
Peter And The Wolf	Prokofiev, Sergei
Petroucha	Stravinsky, Igor
Pictures at an Exhibition	Mussorgsky, Modest
Poet and Peasant Overture	Suppe, Franz von
Prelude to the Afternoon of the Fawn	Debussy, Claude
Romeo and Juliet, Fantasy Overature	Tchaikovsky, Peter Ilyich
Scheherazade	Rimsky-Korsakov, Nikolai
Symphonie Fantastique	Berlioz, Hector
Symphony No. 6	Beethoven, Ludwig van
Symphony No.1, 3rd mov.	Mahler, Gustav
The Hebrides	Mendelssohn, Felix
The Moldau	Smetana, Bedrich

The Planets	Holst, Gustav
The Sorcerer's Apprentice	Dukas, Paul
The Young Person's Guide to the Orchestra	Britten, Benjamin
Till Eulenspiegel's Merry Pranks	Strauss, Richard
Trout, Quintet in AM, Op. 114	Schubert, Franz
William Tell Overture	Rossini, Gioachino

APPENDIX F

A List of Concepts Compiled From Children's Literature and Poetry

improvisation	requiem	hunting horn
high-low pitch	serenade	overtones
scat singing	tempo	post horn
compound duple	blue note	reveille
meter	jazz	hoe-down
meter	blues	square dance
common meter	dominant chord	calabash
measure	subdominant chord	time signature 3/4
ostinato	tonic	4/4
refrain	12-bar blues	conga
accelerando	absolute music	cake walk
eighth note	key	boogie
half note	program music	bugaloo
fifth interval	key	fandango
major scale	classical music	lindy
minor scale	rondo	polonaise
octave	cacophony	chorus
scale	forte, fortissimo	phrase
do-re-me-sol	glissando	verse
Pentatonic scale	idiophone	adagio
broken triad	band	allegro assai
clef	various composers	andante
tonic	encore	bass voile
tonality	largo	horn
treble clef	orchestra	menuet - minuet
mf,mp,pp,p	onomatopoeia	movement
canon	clacker	presto
round	claves	symphony
triad	corncob whistle	folk song
duet	accordion	clavichord
emphasis	banjo	opera
ensemble	kazoo	overture
inflection	embouchure	pianoforte

sonata symphony
accent
ragtime music
syncopation
tempo changes
anthem
acoustics
foxtrot
opera
chant
cadence
harmony

madrigal
New Orleans jazz
orchestra
part song
phrase
duet
polyrhythm
polytexture
quartet
repetition
bluessingspiel
soul

suite
variation
pathetique
notation
various instruments
song form
binary form
walking bass
cultural aspects
historical aspects
rhythms

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